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schaffe, das sy nach den greifen, die der romor anfang sind . . . item das hinfur nyemands kein romor anhebe bey verliesung seines lebens. item ob aber furter ein romor beschee, das doch nit sein sol, . . . auch die also romor anfiengen, in der k. m<sup>t</sup> venknuss nemen und sich der keiner, dem selben anfenger der romor zusteen, nit anneme (*Publ. aus den K. Preussischen Staatsarchiven*, LXVII, 155).

It will be noted that the word is in every case spelled *romor*, which is closer to the Italian *romore* than to Latin *rumor*. The latter form, however, occurs in another, briefer version of the above, printed with it. Here we find also the earliest instance of *Rumorer*, not cited at all by Helbling:

daz nyemand kein rumor anvahe . . . denen, so solich rumor anviengen . . . sonder die nach irem besten vermügen understeen zu underkommen, dieselben rumorer zu handen nemen, . . . derselben, so solich rumor anvahen (*ib.*, p. 156).

The word appears also in an account of the Suabian War of 1499:

In dem ward ein gross rumor under dem volk, und angesicht sinen (= *seiner*) zerhuwen si im sin obersten schatzmeister (*Quellen zur Schweizer Geschichte*, xx, 442).

The double forms *romor*, *rumor* noted in the earliest instances recur in 1542, in several of Weller's *Zeitungen*<sup>5</sup> which record the same event. Here the meaning is not that of 'disturbance,' 'tumult,' but exactly that of the English word:

Von den grausamen sachen vnd Rumorn von Kriegs geschrey . . . vnd Rumorn von Kriegsgeschrey (p. 132). vnd Romorn von kriegs geschrey (p. 133).

W. KURRELMAYER.

### ON CHAUCER'S *ANELIDA AND ARCITE*

In the Proem to *Anelida and Arcite* Chaucer announces his intention

in English for t'endyte  
This olde storie, in *Latin* which I finde  
Of quene Anelida and fals Arcite.

and a few lines further he acknowledges his indebtedness to some of his predecessors.

First folow I Stace, and after him Corinne.

But this is Chaucer's old device. Though he appears to inform his readers of his sources, his list is by no means exhaustive. In this particular case the Latin and Stace are supplemented by "Corinne" and, so it seems, by the hitherto unthought-of Machaut.

I fare as doth the song of 'Chaunte-pleure'

The epithet was used for a person who now sang and now cried; and for a complaint with a change in tone, joyful and woeful in turn. Stanza 5 of the Antistrophe, descriptive of Anelida's changing moods, may well be called a "Chaunte-pleure." However, this is not sufficient to permit the inference that Chaucer drew from a French source.

M. Legouis, with an artist's intuition, wrote, when the new edition of Machaut's works was published: "Le Lai de Plour fait apercevoir dans cette élégie le modèle artistique probable de la 'Complainte d'Anelida,' ce dont nul ne s'était encore avisé."<sup>1</sup> There are indeed in Chichmaref's<sup>2</sup> edition lays which are kith and kin to Anelida's Complaynt. Two of these are called *Lai de Plour* (pp. 434 and 459). One is the usual lament born of the lady's disdain of the lover's devotion and service. The other is a lady's dirge on the death of her lover, but neither is near in sentiment and theme to the "Complaint," and it is a third poem, *Le Lai de la Souscie* (p. 443), which offers a parallel in subject and sometimes in treatment to Chaucer's work. So our interest lies in a comparison of *Le Lai de la Souscie* and the "Complaint."

Both poems are of a woman to whom her love has been false. Now, this is in the Chaucerian note of the *Legend of Good Women* and the story of the hawk in the *Squire's Tale*. So Chaucer had no need to borrow a theme quite familiar to him, while it is only the exception with Machaut. Yet to this exception, Chaucer's attention seems to have been drawn. How did each poet treat this subject?

First with regard to the feelings of the complainers: Both are in the first person, the forsaken in each having a soliloquy, longer in Machaut than in Chaucer, so that in each case we have a lyric which is an analysis of feelings and sentiments by the person who

<sup>1</sup> Legouis: *Chaucer*, p. 43 (Collection des grands écrivains étrangers, 1910).

<sup>2</sup> Chichmaref: *Les Poésies de Guillaume de Machaut*.

shares them. As Chichmaref's edition is not generally accessible, a somewhat detailed account of the Lay may be given here. Machaut's woman gives a clear exposition of the painful situation (1-9). Then through the force of her imagination her lover's presence still abides with her (10-18), thus suffering and longing vanish (19-32). However, this evocation does not last long and sorrow comes back; it is the "lover's maladie" (31-40). Yet hope tries to offer some comfort (41-42), when the thought of treason comes back to the forlorn heart and sorrow weighs on it so heavily that it yearns for death (43-63). The next lines down to 83 are filled with feelings alternating between sorrow and hope, sorrow being undoubtedly uppermost. The heart comes back to the faithless one, drawn by the invincible ties of love, and now the alternating feelings are those of forgiveness and blame (83-110). Like a refrain is heard the note of despair and hankering after death (111-126). Then hope comes back, this time in a more definite form; the trust that God will bring the strayed sheep home (127-142). In the following two stanzas (143-158), it is difficult to tell who speaks, the maiden or Machaut himself. The lines are an exhortation to all "amis" to keep up hope. It seems that Machaut himself, the onlooker of the sentimental "tragedie," introduces a word of admonition to forsaken lovers, rather than that the forsaken lover herself tells her fellow sufferers of the remedy to be employed in their case. Then the analysis of sentiments is resumed with a protestation of faithfulness on the woman's part (159-170). This constant devotion will triumph at last (171-182), but it must be soon, before longing has wasted life away (183-216). Though the woman's heart is steadfast, the closing lines (217-240) are a prayer to God and an assertion of the woman's hope.

The general note of the lay is one of real emotion, truer than in most of Machaut's pieces. We have no idea as to the circumstances which gave birth to the *Lai de la Souscie*, but its pathos and genuineness lead us to think that Machaut was inspired by reality. Here Machaut was more human and less affected than he usually showed himself, and it is quite natural to think that Chaucer, whose humanity was far wider than the French poet's, heard this note in the *Lai de la Souscie*, for his Anelida is very near akin to the woe-begone woman in the lay.

Of course there are differences. In Chaucer the complaint dwells

chiefly on sorrow, and, contrary to Machaut, there is no hope, no trust in a better future. The reason lies in the fact that Machaut has both "destinée" and "Diex" at his service, while Chaucer has only "fortune," with the result that Machaut is more optimistic and Chaucer more despondent. There is no solace for Anelida, and it is worthy of note that Chaucer paid no heed to this expression of hope in Machaut. Was Chaucer, when he wrote the "Compleynt," a fatalistic believer in a fortune eluding man's understanding, known by the havoc and ruin it worked in his happiness? But the whole situation is the same, and the two poems often meet in sentiment and expression. Both have:

(1) a protestation of faithfulness on the woman's part:

|                               |                                      |
|-------------------------------|--------------------------------------|
| Si t'ameray                   | I wil ben ay ther I was ones bounde. |
| Tant com je vivray            | (245)                                |
| N'autre amour ja mais n'avray |                                      |
| (162-163)                     |                                      |

(2) an evocation of the lover:

|                 |      |                                    |
|-----------------|------|------------------------------------|
| Son dous parler | (18) | Your wordes fulle of plesaunce and |
|                 |      | humblesse?                         |
|                 |      | (248)                              |

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|                               |   |
|-------------------------------|---|
| amours pure                   | And if I slepe a furlong wey or           |
| Sa figure                     | tweye,                                    |
| En mon cuer peint et figure   | Then thinketh me, that <i>your</i> figure |
| Doucement et si à point.      |   |
| Qu'en moy de doleur n'a point | Before me stant, clad in asure,           |
| Eins suis en envoiesüre       | (328-330)                                 |
| N'ay pointure                 |   |
| Ne morsure,                   |   |
| Quant je voy sa pourtraiture  |   |
| (21-29)                       |   |

(3) The woes of both forsaken maidens are the same; they suffer from the same malady:

|                                    |                                     |
|------------------------------------|-------------------------------------|
| Mais ce au cuer trop fort me point | For thus ferforth have I my deth    |
| Que longuement pas ne dure,        | (y)-soght,                          |
| Dont j'endure                      | My-self I mordre with my prevy      |
| Sans laidure                       | thoght;                             |
| Grant chalour et grant froidure    | For sorrow and routhe of your un-   |
| Qui, mon cuer point et empoint,    | kindenesse                          |
| Si qu'amours me point et oint,     | I wepe, I wake, I faste; al helpeth |
| Dont je sui en aventure            | noght;                              |
| De mort sure;                      | I weyve joye that is to speke of    |
| (31-39)                            | oght,                               |
|                                    | (290-294)                           |

## (4) Their state of mind is similar:

|                            |                                     |
|----------------------------|-------------------------------------|
| Une heure sui lie          | I fare as doth the song of Chaunte- |
| Et l'autre heure plour,    | pleure.                             |
| Com femme esbahie, (67-69) | For now I pleyne, and now I pleye,  |
|                            | I am so mased that I deye,          |
|                            | (319-321)                           |

The close agreement of these passages suggests translation.

## (5) And their sorrow seems to be past all comfort:

|                                 |                                    |
|---------------------------------|------------------------------------|
| Ne say dire                     | The longe night this wonder sight  |
| Le martyre                      | I drye,                            |
| Qui mon dolent cuer martyre     | And on the day for this afray      |
| Jour et nuit:                   | I dye,                             |
| Trop m'empire;                  | And of al this right noght, y-wis, |
| S'en souspire,                  | ye recche,                         |
| Qu'amours a moy desconfire      | No never mo myn yēn two be         |
| Trop le duit,                   | drye,                              |
|                                 | And to your routhe and to trouthe  |
| Qui desire                      | I crye,                            |
| Moy occire                      | But welawey! to fer be they to     |
| Quant mais n'oy chanter ne rire | fecche;                            |
| Ne deduit,                      | Thus holdeth me my destinee a      |
| Pleur et ire                    | wrecche.                           |
| Sont mi mire;                   | But me to rede out of this drede   |
| En moy compleindre et defrire   | or gye                             |
| Me deduit. (111-126)            | Ne may my wit, so weyk is hit,     |
|                                 | not strecche, (333-341)            |

Feelings and sentiments alone in Machaut did not appeal to Chaucer. The great charm of Machaut's short poems lies in his love of form, in the graceful, richly-varied rhythm of his stanzas, and to this charm Chaucer was alive. The similarities in theme and expression may, by a sceptical critic, be considered as mere coincidences in the commonplaces found in the poems of courtly love whose range of sentiments and vocabulary was always limited. But in the form of the "Complaint" lies the strongest argument in favor of a direct imitation. In the course of a poem, Chaucer's versification is uniform, the only exception being the "Balade" in the *Legend of Good Women*. But Anelida's Complaynt, unique in form in all Chaucer's works, displays on the contrary a richness in metre which compares well with that of Machaut's lays. The *Lai de la Souscie*, for instance, which is quite typical of Machaut's manner, has, for 240 lines, 20 stanzas and various meters.

In Chaucer we have for 139 lines: 14 stanzas, 4 different meters, including those of stanzas, 6 in the strophe and 6 in the Antistrophe. The latter are considered as having an "internal rhyme" on the second and fourth stress.<sup>3</sup> But after reading Machaut's lays it strikes us forcibly that we have here two long stanzas in short verse such as we often find in Machaut. And we instinctively write out Chaucer's two stanzas as we recite them, in lines of one and two feet.

6. *Strophe*

My swete foo,  
 Why do ye so,  
     For shame?  
 And thenke ye  
 That furthered be  
     Your name,  
     To love a newe,  
 And been untrewed?  
     Nay!  
 And putte yow  
 In slaunder now  
     And blame,  
 And do to me  
 Adversitee  
 And grame,  
 That love yow most,  
 God, wel thou wost!  
     Alway?  
 Yet turn ayeyn,  
 And be al pleyne  
     Som day,  
 And than shal this  
 That now is mis  
     Be game,  
 And al for-yive,  
 Whyl that I live  
     May.

6. *Antistrophe*

The longe night  
 This wonder sight  
     I drye,  
 And on the day  
 For this afray  
     I dye,  
 And of al this  
 Right noght, y-wis,  
 Ye recche.  
 Ne never mo  
 Myn yēn two  
     Be drye,  
 And to your routh  
 And to your trouthe  
     I crye.  
 But welaway!  
 To fer be they  
     To fecche;  
 Thus holdeth me  
 My destinee  
     A wrecche.  
 But me to rede  
 Out of this drede  
     Or gye  
 Ne may my wit,  
 So weyk is hit,  
     Not strecche.

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Do not such considerations justify the statement that Chaucer is here indebted to Machaut? It seems that the evidence is convincing enough. The verbal parallels, in one case, an actual trans-

<sup>3</sup> E. Wells, *Manual of the Writings in Middle English*, p. 530.

lation, the similarities in versification, the parallels in situation, all indicate that Chaucer knew Machaut's lays, especially *Le Lai de la Souscie*, that he had felt the charm of their form and had tried to vie with his master in the "Compleynt" of Anelida.

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### THOMAS EDWARDS AND THE SONNET REVIVAL

Although Gray and Stillingfleet were before him in writing sonnets, the sonnet revival may be said fairly to begin with Thomas Edwards. His claim to a preëminent place in the history of that revival rests not on the two sonnets, *To L. Chancellor Hardwicke* and *To the Hon. Chas. Yorke*,<sup>1</sup> dated 1746 and 1747, respectively,—by his own account not his first,—but on the publication in 1748 of thirteen sonnets which both by their priority and by their number make his influence more than a matter of conjecture. These, together with a sonnet by his friend, Richard Roderick, another gentleman of Lincoln's Inn, were published in the second edition of Dodsley's *Collection of Poems by Several Hands*,<sup>2</sup> the edition which contained Gray's odes and Stillingfleet's *Essay*. Roderick's sonnet is not particularly important, for it is the only one the author is known to have written, and it is an avowed imitation 'from the Spanish of Lopez de Vega,' a humorous poem on the task of composing a sonnet.<sup>3</sup> The thirteen sonnets published by Dodsley were not all the sonnets that Edwards had written at

<sup>1</sup> These are probably the two sonnets by Edwards 'discovered' by Prof. Phelps (*The Beginnings of the English Romantic Movement*, 1902, 46 n.), although he does not indicate where or when his two sonnets were published. These two were published, with the dates 1746 and 1747, with two others in Nichols's *Select Collection*, 1780, vi, 106; but they had been previously published, though without the dates, in Edwards's *Canons of Criticism*, 1765. The second was also published in the *Gent. Mag.*, 1770, 40, 39.

<sup>2</sup> The first three volumes of the second edition, 1748-58, are dated 1748; the sonnets are in volume II, 320 ff.

<sup>3</sup> *Ibid.* II, 20. It is irregular, rhyming abba eddc efefef and ending with an Alexandrine.